

Commercial.

THIS DAY.

Noon.

Business is still very quiet in the Share Market. Banks are slightly weaker this morning, with sellers at 189 per cent. premium for cash and end of the month, and at 200 for December 31st. China Sugars have been done at quotation and also at 143 for the end of the year. No other transactions of importance came under our notice.

4 o'clock p.m.

Since noon Banks have been done at 196 per cent. premium for the end of November. Further sales of China Sugars have been negotiated at 143 per share for December 31st. Other stocks remain as per annexed list.

SHARES.

Hongkong and Shanghai Bank—...
Hongkong and Shanghai Bank—New Issue
180 per cent. premium, sellers.
Union Insurance Society of Canton—\$650 per share.

China Traders' Insurance Company—\$80 per share.

North China Insurance—Tls. 1,400 per share.
Canton Insurance Company, Limited—\$105 per share, buyers.

Yangtze Insurance Association—Tls. 1030 per share, sellers.

Chinese Insurance Company—\$215 per share, sellers.

On Tai Insurance Company, Limited—Tls. 150 per share.

Hongkong Fire Insurance Company—\$352 per share, sellers.

China Fire Insurance Company—\$368 per share, buyers.

Hongkong and Whampoa Dock Company—58 per cent. premium, buyers.

Hongkong, Canton, and Macao Steamboat Co.—\$50 per share, premium.

China and Manila Steam' Ship Company—118 per share.

Hongkong Gas Company—\$80 per share.

Hongkong Hotel Company—\$150 per share, buyers.

Indo-China Steam Navigation Company, Limited—71 per cent. div., sellers.

China Sugar Refining Company, Limited—\$140 per share, sellers.

China Sugar Refining Company (Debentures)—2 per cent. premium.

Luzon Sugar Refining Company, Limited—\$78 per share, sellers.

Hongkong Ice Company—\$155 per share, sellers.

Hongkong and China Bakery Company, Limited—\$80 per share, buyers.

Chinese Imperial Loan of 1878—14 per cent. prem. ex. int.

Chinese Imperial Loan of 1881—2 per cent. prem.

EXCHANGE.

ON LONDON—Bank, T. T. 3/7

Bank Bills, on demand 3/8

Bank Bills, at 30 days' sight 3/8

Bank Bills, at 4 months' sight 3/8

Credits, at 4 months' sight 3/8

Documentary Bills, at 4 months' sight 3/8 @ 3/9

ON PARIS—
Bank Bills, on demand 4/70

Credits, at 4 months' sight 4/80

ON BOMBAY—Bank, T.T. 22/4

On Demand 22/4

ON CALCUTTA—Bank, T.T. 22/4

ON SHANGHAI—
Bank, sight 72/4

Private, 30 days' sight 73/4

EXPORT CARGO.

Per City of Rio de Janeiro, str., for Yokohama—3,316 bags Sugar, and 63 packages Merchandise. For San Francisco—38,037 bags Rice, 125 bags Coffee, 180 bags Pepper, 1,485 boxes Oil, 23 boxes Silk piece Goods, 20 boxes Nutmegs, 135 packages Tea, and 6,430 packages Merchandise. For Honolulu—26 packages Merchandise. For Victoria, B.C.—16 packages Crucible Opium, 380 packages Merchandise, and 560 bags Rice. For Portland, Oregon—3,200 bags Rice, and 140 packages Merchandise. For Acapulco—1 case Floss Silk. For Panama—500 bags Rice, 1 pkgs Crude Opium, 3 packages Silk, and 18 packages Merchandise. For Callao—80 packages Merchandise. For Chicago—282 packages Tea. For New York—10 packages Straw Hats, 80 packages Tea, 10 packages Merchandise, and 60 bales Raw Silk.

OPUM MARKET.—THIS DAY.

NEW MALWA per picul, \$535
(Allowance, Taels 16.)

OLD MALWA per picul, \$575
(Allowance, Taels 32.)

NEW PATNA, high touch (without choice) per chest 52/8

NEW PATNA, high touch (first choice) per chest 53/8

NEW PATNA, high touch (bottom) per chest 53/8

NEW PATNA, high touch (second choice) per chest 53/8

NEW PATNA, low touch (without choice) per chest 53/8

NEW PATNA, low touch (first choice) per chest 53/8

NEW PATNA, low touch (bottom) per chest 53/8

NEW PATNA, low touch (second choice) per chest 53/8

NEW BENARES, high touch (without choice) per chest 55/7

NEW BENARES, high touch (bottom) per chest 56/0

NEW PERSIAN (best quality) per picul, ... \$420

OLD PERSIAN (best quality) per picul, ... \$400

OLD PERSIAN (second quality) per picul, ... \$320

HONGKONG TEMPERATURE.

(From Messrs. FALCONER & Co's Register.)

YESTERDAY.

Banometer—P.M. 30.100

Banometer—P.M. 30.100

Thermometer—P.M. 65

Thermometer—P.M. (Wet bulb) 71

Thermometer—P.M. (Wet bulb) 71

To-DAY.

Banometer—P.M. 30.100

Banometer—P.M. 30.100

Thermometer—P.M. 65

Thermometer—P.M. (Wet bulb) 71

Thermometer—P.M. (Wet bulb) 71

Thermometer—Maxim. 81

Thermometer—Minim. (over night) 71

Shipping.

ARRIVALS.

JORGE JUAN, British steamer, 522, Thebaud, 25th September—Manila 22nd September, 25th Sept.—Shanghai 23rd Sept., Mails and General—P. & O. S. N. Co.

TEHERAN, British steamer, 1,771, R. G. Murray, 25th Sept.—Shanghai 23rd Sept., General—D. Lapraik & Co.

FOKIAN, British steamer, 508, Harris, 26th Sept., Taiwan 23rd September, and Amoy 25th, General—D. Lapraik & Co.

PALOS, American gunboat, Commander Green, 26th September—Swatow 25th September.

HWA-YUEN, Chinese steamer, 984, Wilson, 26th September—Canton 25th Sept., General—C. M. S. N. Co.

CHINKIANG, British steamer, 780, S. M. O., 26th September—Canton 25th September, General—Siemens & Co.

ASTERIA, British brig, 211, Samuel Cox, 26th September—Normanton (North Queensland) 18th Sept., Ballast—Captain.

CLEARANCES AT THE HARBOUR OFFICE.

Myvanwy, British barkentine, for Port Natal.

Jorge Juan, British steamer, for Amoy.

DEPARTURES.

September 26, Grayhound, British steamer, for Ho-hiow.

September 26, Chocoura, American ship, for Iloilo.

September 26, Meenqueer, British steamer, for Port Darwin, &c.

PASSENGERS—ARRIVED.

Per Teheran, str., from Shanghai—Messrs. J. C. Bois, F. de Bovis, and C. Genen, 19 Chinese, and 2 cooks, for Hongkong. For Bombay—Mr. and Mrs. Higgins. For London—Messrs. F. M. Hague, and H. Kuster.

Per Jorge Juan, str., from Manila—Mrs. Pier and 2 children, Messrs. C. A. Tomas, J. A. Frekers, Joaquin Preysler, G. C. Trufant, and Captain Thomas, 5 Europeans on deck, and 220 Chinese.

Per Fokien, str., from Taiwanfo, &c.—Rev. Mr. and Mrs. Campbell and child, Messrs. J. Elias, and F. Case, 1 European, and 13 Chinese.

Per Greyhound, str., for Ho-hiow—40 Chinese.

Per Jorge Juan, str., for Amoy—1 European.

The British steamship *Fokien* reports left Taiwanfo on the 23rd instant, and Amoy on the 25th. From Taiwanfo to Amoy experienced strong N.E. breeze with high sea and clear weather. From Amoy to port had fresh N.E. winds and fine clear weather. In Amoy the steamship *Mesopotamia* passed the steamship *Thales* off Chapel Island, bound to Amoy. Passed the steamship *Don Juan* off Cape of Good Hope, bound North.

SHANGHAI SHIPPING.

September—ARRIVALS.

12, Chung-king, British steamer, from Tientsin.

12, Oxfordshire, British steamer, from Hiogo.

12, Foo-koang, British steamer, from Hongkong.

13, Hae-an, Chinese steamer, from Tientsin.

13, Shanghai, British steamer, from Hankow.

13, Centaur, German bark, from Nagasaki.

14, Fung-shun, Chinese steamer, from Tien-sin.

14, Kung-wo, British steamer, from Hankow.

15, Hwai-yuen, Chinese str., from Hongkong.

15, Lee-yuen, Chinese steamer, from Swatow.

15, Kiang-teen, Chinese str., from Ningpo.

15, Chinkiang, British str., from Hongkong.

15, Kwa-hsing, Chinese steamer, from a cruise.

15, Nagoya Maru, Japan, steamer, from Japan.

15, Yeh-ain, Chinese steamer, from Hongkong.

15, Otsu, French steamer, from Hongkong.

15, Kiang-foo, Chinese steamer, from Hankow.

15, Tun-sin, British steamer, from Ningpo.

15, Fu-wu, British steamer, from Hankow.

16, W. C. de Vries, British str., from Hankow.

16, Who-ya, British steamer, from Hankow.

16, Taku, British steamer, from Fochow.

16, Kumakaso Maru, Japan, blc., from K'notzu.

17, Ichang, British steamer, from Hankow.

17, Hideyoshi Maru, Japan, str., from K'notzu.

17, Newchwang, British str., from Tientsin.

17, Diamond, British bark, from Nagasaki.

September—DEPARTURES.

13, Ushiwaka Maru, Japan, str., for K'notzu.

13, Ingo, German steamer, for Nagasaki.

13, Yu-yeu, Chinese steamer, for Hongkong.

13, Hac-shin, Chinese steamer, for Fochow.

13, Kiang-ying, Chinese steamer, for Hankow.

13, M. Selchau, Danish bark, for Nagasaki.

14, Kowshing, British steamer, for Chefoo.

14, Volta, French corvette, for Tientsin.

14, Bengio, British steamer, for New York.

14, Lusitania, German str., for Newchwang.

14, Stratmore, British steamer, for Hiogo.

14, Taiwo, British steamer, for Hankow.

14, Helena, British bark, for Tientsin.

14, Chung-king, British steamer, for Chefoo.

14, Hae-an, Chinese steamer, for Chefoo.

14, Vigilant, British despatch-vas., for Tientsin.

15, Shanghai, British steamer, for Tientsin.

15, Menchua, British steamer, for London.

15, Fooksang, British steamer, for Hongkong.

15, Yangtsze, British str., for Hongkong.

15, Kiang-teen, Chinese steamer, for Ningpo.

17, Tun-sin, British steamer, for Ningpo.

POST OFFICE.

A MAIL WILL CLOSE
For Amoy.—Per Jorge Juan, to-day, the 26th instant, at 5 P.M.

For Straits, Colombo, and Bombay.—Per Pandora, to-morrow, the 27th instant, at 11 A.M.

For Amoy and Tamsui.—Per Fokien, to-morrow, the 27th instant, at 5 P.M.

For Saigon, Poniansan, Batavia, Samarang, and Sourabaya.—Per Compta, on Friday, the 28th instant, at 9.30 A.M.

For Swatow, Singapore, & Bangkok.—Per Kong Beng, on Friday, the 28th instant, at 11.30 A.M.

For Swatow, Singapore, and Bangkok.—Per Kong Beng, on Friday, the 28th instant, at 11.30 A.M.

For Straits and London.—Per Génoga, on Friday, the 28th instant, at 5 P.M.

For Nagasaki and Kobe.—Per Takachika Maru, on Friday, the 28th instant, at 2.30 P.M.

For Shanghai.—Per Tong, on Friday, the 28th instant, at 3.30 P.M.

For Nagasaki, Hiogo, and Yokohama.—Per Khiva, on Saturday, the 29th instant, at 11.30 A.M.

For Straits, Singapore, and Bangkok.—Per Kong Beng, on Friday, the 28th instant, at 11.30 A.M.

For Straits and Bombay.—Per Kashgar, on Monday, the 1st proximo, at 3.30 P.M.

For Nagasaki, Hiogo, and Yokohama.—Per Khiva, on Saturday, the 29th instant, at 11.30 A.M.

For Saigon.—Per Canton, on Saturday, the 29th instant, at 4.30 P.M.

For Straits and Bombay.—Per Kashgar, on Monday, the 1st proximo, at 3.30 P.M.

For Nagasaki, Hiogo, and Yokohama.—Per Khiva, on Saturday, the 29th instant, at 11.30 A.M.

For Straits and Bombay.—Per Kashgar, on Monday, the 1st proximo, at 3.30 P.M.

For Nagasaki, Hiogo, and Yokohama.—Per Khiva, on Saturday, the 29th instant, at 11.30 A.M.

For Nagasaki, Hiogo, and Yokohama.—Per Khiva, on Saturday, the 29th instant, at 11.30 A.M.

For Nagasaki, Hiogo, and Yokohama.—Per Khiva, on Saturday, the 29th instant, at 11.30 A.M.

For Nagasaki, Hiogo, and Yokohama.—Per Khiva, on Saturday, the 29th instant, at 11.30 A.M.

For Nagasaki, Hiogo, and Yokohama.—Per Khiva, on

Intimations.

A. S. WATSON & CO.

FAMILY AND DISTINGUISHED CHEMISTS,
WHOLESALE AND RETAIL DRUGGISTS,
DRUGGISTS' SUNDRY MEN;
PERFUMERS,
IMPORTERS AND EXPORTERS
OF
MANILA CIGARS,
WINE AND SPIRIT MERCHANTS,
AND
MANUFACTURERS
OF
A. E. R. A. T. E. D. W. A. T. E. R. S.
THE HONGKONG DISPENSARY,
ESTABLISHED A.D. 1841.

THE SHANGHAI PHARMACY,
24, NANKIN ROAD, SHANGHAI.

BOTICA INGLESA,
14, ESCOLTA, MANILA.

THE CANTON DISPENSARY, CANTON.
THE DISPENSARY, FOOCHOW. [3]

The Hongkong Telegraph

HONGKONG, WEDNESDAY, SEPTEMBER 26, 1883.

"SHE STOOPS TO CONQUER"
AT THE CITY HALL.

Last night the youth, beauty, and intelligence of fashionable Hongkong assembled in full strength at the Theatre Royal, City Hall. The occasion was a farewell performance given in honor of our popular lady amateur, Mrs. Bernard, who will shortly leave the colony—presumably by the Amateur Dramatic Corps of Hongkong. Without in any way wishing to appear hypercritical we really cannot avoid expressing the opinion that the Amateur Dramatic Corps of Hongkong seem to have had next to nothing to do with this tribute of respect paid to a lady, who, above all others, is entitled to the gratitude of Hongkong playgoers. In the elaborate programme, printed in a dashing shade of green, now before us there is not one name—always excepting the ladies—in any way identified with the past history and successes of this most extraordinary of our semi-defunct local institutions. The cast of characters is entirely made up of our military friends, and several strangers to the Hongkong boards—young gentlemen lately arrived in the colony. The ancient landmarks—we mean those amateur historians who during past years have represented the Amateur Dramatic Corps of Hongkong in public—are glaringly conspicuous by their non-participation in this so-called mark of gratitude and public esteem towards the Marie Wilton of the Far East. This is not what it should have been. Mr. H. J. H. Trip, who is, we believe, the secretary of the admirable dramatic organisation known as the "A.D.C." has certainly done his duty most energetically, and he is entitled to praise in no stinted measure for the patience and assiduity he has displayed in the face of immensed difficulties—which only the secretary of an amateur dramatic club can understand—in bringing what was unquestionably a trying undertaking to a most successful issue; but the Amateur Dramatic Corps as a body have done, simply nothing, and are not entitled to any particular recognition in the matter.

A few years ago the dramatic art was at a very low ebb in this colony, although there was any amount of histrionic talent, both developed and latent, in our midst. The great want was assistance from the fair sex. When the Amateur Dramatic Society was quickly dwindling into a mere tradition Mrs. Bernard appeared meteor-like on the scene, and by her love of the art, assisted by great energy and talents seldom equalled even in the front rank of professional actresses, resuscitated and gave a new lease of life to the rapidly decaying concern. Mrs. Bernard's career on our local boards has been one blaze of triumph for the Amateur Dramatic Corps, and it has given her imperishable fame in the histrionic history of Hongkong. We say nothing of the pleasure and enjoyment this talented lady has so frequently given to the public; that has been demonstrated times out of number in a fashion far more potent than lies within the power of the pen. Who that has seen Mrs. Bernard as *Lillian Vassour* in "New Men and Old Acres" can ever forget the exquisitely tender picture she drew of the high bred but warm hearted and impulsive English girl? who in days to come will not frequently have visions of probably the best all round *Lady Teasle* yet seen on the amateur stage? who can remember without indulging in rapture the laughter-inspiring *Luisa* in the evergreen "Ara Belli"? Mrs. Bernard has been without a rival in a range of characters which, from their extraordinary diversity, speak trumpet-tongued as to the artiste's versatility; she has done admirable service in a good cause, and it was well that on her departure from our midst some substantial honor should be paid to one who has worked so hard and so unselfishly for the amusement of the public and the advancement of the histrionic art. But we repeat that while great praise is due to the ladies, the officers of the Garrison and the novices who assisted in getting up the "celebration" performance—in our opinion the Amateur Dramatic Corps have small claims to any recognition in the matter.

The public were not slow to show their appreciation of the attempt made to pay Mrs. Bernard a graceful tribute of esteem on the eve of her departure, and so when the performance of Oliver Goldsmith's famous comedy "She Stoops to Conquer" was announced, every seat in the theatre was quickly

secured. However opinions may differ on the subject, we consider that the selection of this admirable comedy was a most happy and appropriate choice. Without denying that the work of modern drama possesses many merits and attractions, and admitting that in many respects they are more suitable for amateur representation than the old fashioned comedies of our forefathers, we contend that nothing written in the present generation can be compared to the sparkling productions of Massinger and Ben Jonson, Beaumont and Fletcher, Farquhar and Wycherley, Congreve and Macklin, Sheridan and Goldsmith. No doubt the comedies which pleased our ancestors are rather difficult to handle properly, and they are, it must be admitted, somewhat strongly flavored for the ultra-refined tastes of modern days. But by a judicious use of the pruning knife even the worst of the so-called prurient plays of olden times can be made presentable to the most select audience. As so much has been said in the pulpit and elsewhere in Hongkong about the impropriety and immorality, and a lot more arrant rubbish, in connection with our amateur dramatic performances, by certain persons in high places who ought to know better, we append a more detailed account both of Oliver Goldsmith and "She Stoops to Conquer" than we otherwise would have considered necessary.

Fashion, says the writer of the introduction to Goldsmith's charming comedy, will have its vagaries, but that which is out of nature cannot long endure. The public may be drilled for a time into an affected abhorrence of everything that is not fair fished and polite; but the dramatist who would be lastingly popular must take mankind as he finds them: he must draw his characters from nature—he must study their peculiarities and humours, and not disguise them in the tinsel and frippery of artificial life. The French, from whom we have derived much lively entertainment, were the first to set the example of "sentimental" comedy; and Hugh Kelly, the high priest of sentiment, so completely inoculated the English public with the infection, that to laugh in a theatre would have been as great an abomination as at a Quaker's meeting. In the height of this rage for refinement "She Stoops to Conquer" first appeared at Covent Garden Theatre. Its condemnation had been predicted—as a matter of course by the elder Colman, who only "suffered" it to appear on his boards out of "complaisance" to the author and his numerous friends; and two principal actors resigned their parts, in the dread of annihilation by nut-shells and orange-peel. But "John Bull" who only wanted a dose of genuine humour to cure him of this sickly taste, no sooner felt the inspiring effects of this mirth-moving restorative, than his ancient love of drollery revived within him, and Woodward was fain to throw off his suit of sables; for "Thalia," who was supposed to be dead, was only found to be sleeping, and the goddess started up from her lethargy, all alive and merry.

The main incident of this comedy—the mistaking of Hardcastle's house for an inn, is so broadly ludicrous, that Goldsmith has displayed considerable tact in working out its effects, without running into farce and extravagance. That of the "robbery" is borrowed from the play of "Albumazar." The characters are drawn with the easiness and vivacity—but gave a representation as conspicuous for its grace and refinement as it was noteworthy for its extreme naturalness. Owing to recent indisposition Mrs. Chervall was unable to do full justice to the character of Mrs. Hardcastle. In one or two scenes this admirable actress appeared in her true colors, but it was easily to be seen that she was contending against great difficulties, and an imperfect acquaintance with the text was occasionally noticeable.

It appears that there is some rule of the Hongkong Amateur Dramatic Corps which makes it a necessity for every aspirant to dramatic honours, under the auspices of this institution, to appear at the "Three Pigeons" for a "try-out" before the "Three Pigeons" was one of the best things we have seen for a very long time. Another admirable impersonation was the Hardcastle of Captain Newhaven-Davis, a thoroughly conscientious actor who is well up to his work. There is a quaint mingling of comedy and pathos in the character of the good hearted but somewhat irritable old gentleman, which makes it a rather difficult part to sustain, but Captain Newhaven-Davis was quite equal to the task and throughout displayed a fact as creditable to his dramatic perception as his useful knowledge of the details of stage business is to his general experience. In his scenes with Marlow and Hastings where the Duke of Marlborough story is introduced, Captain Davis displayed a rare fund of humour, and when matters reach a climax and Marlow's impudence puts the choleric old man on his mettle, the actor displayed power which was as effective as it was (to us) unexpected. Mr. Holmes' Charles Marlow was an impersonation clearly calculated to give strength to the opinions we have expressed on former occasions that this gentleman's histrionic capacity lies more in the region of character parts or low comedy than in what is technically termed "juvenile lead." Mr. Holmes is unmistakably a clever actor; and anything he undertakes is certain to possess claims to favorable consideration. As Marlow, the "agreeable Rattle" he was excellent last night; but his Marlow—the lover was simply an impossibility. The representation, critically speaking, had few defects, but it was conspicuously uneven, and in the love scenes altogether lacked dignity and force. The first interview with Miss Hardcastle was, however, most artistically carried out, and both Mr. Holmes and Mrs. Bernard were deservedly applauded. We have not yet seen the end of Mr. Holmes' capabilities. A young gentleman who figures on the programme as Mr. B. Kidman, made his debut before a Hongkong audience as the dashing Hastings; and, considering his evident inexperience, made a most favorable impression. With a good appearance, an easy carriage and a rich and pleasant voice, Mr. Kidman merely requires practice and coaching to make him a most valuable addition to the ranks of our local histrionics. If Mr. Kidman's attempts at love making were rather crude, it must be remembered that it is no easy task for even the most experienced actors to appear to advantage talking ridiculous nothings in almost impossible positions on a stage before hundreds of spectators. Mr. Kidman gave an intelligent rendering of the part, and spoke his lines distinctly and with good effect. Another debutant, Mr. Setbon, earned *Huddy*, and fairly "earned" him too, by a most mercurial impersonation of the servant *Dickory*. This young gentleman will also be heard of again. Mr. D'Arcy, as *Roger* and Mr. Lloyd as *Servy*, were everything that could be desired, the last named getting through his drunken scenes with infinite credit to his discretion. A good word must also be said for the *Stage* of Mr. Laurie. This was a quiet bit of unobtrusive acting, sufficiently meritorious to entitle the young actor to a special word of commendation. The *Supers* in the public house scene did their work excellently, and rendered the Squine's song and chorus one of the events of the night; but the insult—an insult offered to a genius that, to Coleman's, was "Hyperion to a satyr."

If ever an author, whether considered as a poet, a critic, an historian, or a dramatist, deserved the name of a classic, it was Oliver Goldsmith. His two great ethic poems, *The Traveller* and *The Deserted Village*, for sublimity of thought, truth of reasoning, imagery, and poetical beauty, fairly place him by the side of Pope.... *Tasimile* of the bird teaching its young to fly, and that beginning with "As some tall cliff," have seldom been equalled, and never surpassed. For exquisite humour and enchanting simplicity of style, his prose writings may compare with the happiest effusions of Addison; and

his Vicar of Wakefield, though a *sophie*, has advanced the cause of religion and virtue, and may be read with as much profit as the most orthodox sermon or pious homily that ever was preached. As a dramatist, he excelled all his contemporaries in originality, character, and humour. As long as a *play*—and for literature what we mean—Goldsmith will rank as one of its brightest ornaments: for, while he delighted the imagination, and alternately moved the heart to joy or sorrow, he (to adopt the language of his illustrious friend and ardent admirer) "gave ardour to virtue and confidence to truth."

"She Stoops to Conquer" was represented last night, had been considerably cut down, but we are bound to say that very little judgment can be credited to the wielder of the pruning knife. Several exquisitely humorous situations were strangely enough cut out, whilst a good many expressions that grate on ears polite, and which could have been omitted without detriment to the representation were left untouched. However, notwithstanding these and other drawbacks and difficulties, last night's performance, taken as a whole, was historically equal to anything seen on the amateur stage of this colony for years past. The *Miss Hardcastle* of Mrs. Bernard—a character in recent years strongly identified with the career as an actress of the celebrated Mrs. Langtry—is justly entitled to take a place alongside the best of this lady's previous productions. It was a character exquisitely rendered. Mrs. Bernard possesses the perception and touch of a true artist; she has the art to be able to conceal art, and this is the highest praise we can bestow. Miss Hardcastle last night was no mere caricature of a young lady of the last century; she was what one might imagine the ideal to have been, and there was a sense of truth and artistic finish about the delineation, showing clearly the various lights and shades of the character, and plainly marking the artist's appreciation of the author's conception. The opening love scene with *Marlow* was one of the prettiest pieces of true comedy acting ever seen on the Hongkong stage. Of Mrs. Bernard's performance of *Kate Hardcastle* in "Much Ado About Nothing."

"For others say that dost deserve, and I believe it to be so reporting."

The character of *Miss Neville* was entrusted to Mrs. Frasier, a lady who has, both on the dramatic and lyric stage of our local theatre, previously appeared with a considerable amount of success—and it is no flattery to say that it could not have been in better hands. The *Constance Neville* of last night not only acted with archness and vivacity—but gave a representation as conspicuous for its grace and refinement as it was noteworthy for its extreme naturalness.

Owing to recent indisposition Mrs. Chervall was unable to do full justice to the character of Mrs. Hardcastle. In one or two scenes this admirable actress appeared in her true colors, but it was easily to be seen that she was contending against great difficulties, and an imperfect acquaintance with the text was occasionally noticeable.

It appears that there is some rule of the Hongkong Amateur Dramatic Corps which makes it a necessity for every aspirant to dramatic honours, under the auspices of this institution, to appear at the "Three Pigeons" for a "try-out" before the "Three Pigeons" was one of the best things we have seen for a very long time.

Another admirable impersonation was the Hardcastle of Captain Newhaven-Davis, a thoroughly conscientious actor who is well up to his work. There is a quaint mingling of comedy and pathos in the character of the good hearted but somewhat irritable old gentleman, which makes it a rather difficult part to sustain, but Captain Newhaven-Davis was quite equal to the task and throughout displayed a fact as creditable to his dramatic perception as his useful knowledge of the details of stage business is to his general experience. In his scenes with Marlow and Hastings where the Duke of Marlborough story is introduced, Captain Davis displayed a rare fund of humour, and when matters reach a climax and Marlow's impudence puts the choleric old man on his mettle, the actor displayed power which was as effective as it was (to us) unexpected. Mr. Holmes' Charles Marlow was an impersonation clearly calculated to give strength to the opinions we have expressed on former occasions that this gentleman's histrionic capacity lies more in the region of character parts or low comedy than in what is technically termed "juvenile lead." Mr. Holmes is unmistakably a clever actor; and anything he undertakes is certain to possess claims to favorable consideration. As Marlow, the "agreeable Rattle" he was excellent last night; but his Marlow—the lover was simply an impossibility. The representation, critically speaking, had few defects, but it was conspicuously uneven, and in the love scenes altogether lacked dignity and force. The first interview with Miss Hardcastle was, however, most artistically carried out, and both Mr. Holmes and Mrs. Bernard were deservedly applauded. We have not yet seen the end of Mr. Holmes' capabilities. A young gentleman who figures on the programme as Mr. B. Kidman, made his debut before a Hongkong audience as the dashing Hastings; and, considering his evident inexperience, made a most favorable impression. With a good appearance, an easy carriage and a rich and pleasant voice, Mr. Kidman merely requires practice and coaching to make him a most valuable addition to the ranks of our local histrionics. If Mr. Kidman's attempts at love making were rather crude, it must be remembered that it is no easy task for even the most experienced actors to appear to advantage talking ridiculous nothings in almost impossible positions on a stage before hundreds of spectators. Mr. Kidman gave an intelligent rendering of the part, and spoke his lines distinctly and with good effect. Another debutant, Mr. Setbon, earned *Huddy*, and fairly "earned" him too, by a most mercurial impersonation of the servant *Dickory*. This young gentleman will also be heard of again. Mr. D'Arcy, as *Roger* and Mr. Lloyd as *Servy*, were everything that could be desired, the last named getting through his drunken scenes with infinite credit to his discretion. A good word must also be said for the *Stage* of Mr. Laurie. This was a quiet bit of unobtrusive acting, sufficiently meritorious to entitle the young actor to a special word of commendation. The *Supers* in the public house scene did their work excellently, and rendered the Squine's song and chorus one of the events of the night; but the insult—an insult offered to a genius that, to Coleman's, was "Hyperion to a satyr."

"Peter to reign in hell that serve in heaven!"—and, knowing his disqualification for polished society, he would rather be the undisputed lord of the *Three Pigeons*, than play second fiddle in a fashionable drawing-room.

By one of those caprices in which popular players too often indulge, this character descended from Woodward to Quicke, who was then to humble a member of the *corps dramatique* to give himself a native theatrical nira. Quick, however, surprised his brethren and delighted the public; and he may date his popularity from his very original performance of Tony Lumpkin. Tony Lumpkin is a character that we occasionally meet with in real life. He is a spoilt child, an illiterate booby, with just sufficient wit to make him a practical joker. He thinks it the drollest thing in the world to turn the house out windows, by frightening the maids and bunting the footman's shoes; to say nothing of throwing his foolish, fond mother into hysterics at the thought of a highwayman, and dragging her through a horse-pond. With him it is "aut-Cesar, aut nullus!"

"Peter to reign in hell that serve in heaven!"

and, knowing his disqualification for polished society, he would rather be the undisputed lord of the *Three Pigeons*, than play second fiddle in a fashionable drawing-room.

By one of those caprices in which popular players too often indulge, this character descended from Woodward to Quicke, who was then to humble a member of the *corps dramatique* to give himself a native theatrical nira. Quick, however, surprised his brethren and delighted the public; and he may date his popularity from his very original performance of Tony Lumpkin. Tony Lumpkin is a character that we occasionally meet with in real life. He is a spoilt child, an illiterate booby, with just sufficient wit to make him a practical joker. He thinks it the drollest thing in the world to turn the house out windows, by frightening the maids and bunting the footman's shoes; to say nothing of throwing his foolish, fond mother into hysterics at the thought of a highwayman, and dragging her through a horse-pond. With him it is "aut-Cesar, aut nullus!"

"Peter to reign in hell that serve in heaven!"

and, knowing his disqualification for polished society, he would rather be the undisputed lord of the *Three Pigeons*, than play second fiddle in a fashionable drawing-room.

By one of those caprices in which popular players too often indulge, this character descended from Woodward to Quicke, who was then to humble a member of the *corps dramatique* to give himself a native theatrical nira. Quick, however, surprised his brethren and delighted the public; and he may date his popularity from his very original performance of Tony Lumpkin. Tony Lumpkin is a character that we occasionally meet with in real life. He is a spoilt child, an illiterate booby, with just sufficient wit to make him a practical joker. He thinks it the drollest thing in the world to turn the house out windows, by frightening the maids and bunting the footman's shoes; to say nothing of throwing his foolish, fond mother into hysterics at the thought of a highwayman, and dragging her through a horse-pond. With him it is "aut-Cesar, aut nullus!"

"Peter to reign in hell that serve in heaven!"

and, knowing his disqualification for polished society, he would rather be the undisputed lord of the *Three Pigeons*, than play second fiddle in a fashionable drawing-room.

By one of those caprices in which popular players too often indulge, this character descended from Woodward to Quicke, who was then to humble a member of the *corps dramatique* to give himself a native theatrical nira. Quick, however, surprised his brethren and delighted the public; and he may date his popularity from his very original performance of Tony Lumpkin. Tony Lumpkin is a character that we occasionally meet with in real life. He is a spoilt child, an illiterate booby, with just sufficient wit to make him a practical joker. He thinks it the drollest thing in the world to turn the house out windows, by frightening the maids and bunting the footman's shoes; to say nothing of throwing his foolish, fond mother into hysterics at the thought of a highwayman, and dragging her through a horse-pond. With him it is "aut-Cesar, aut nullus!"

"Peter to reign in hell that serve in heaven!"

and, knowing his disqualification for polished society, he would rather be the undisputed lord of the *Three Pigeons*, than play second fiddle in a fashionable drawing-room.

By one of those caprices in which popular players too often indulge, this character descended from Woodward to Quicke, who was then to humble a member of the *corps dramatique* to give himself a native theatrical nira. Quick, however, surprised his brethren and delighted the public; and he may date his popularity from his very original performance of Tony Lumpkin. Tony Lumpkin is a character that we occasionally meet with in real life. He is a spoilt child, an illiterate booby, with just sufficient wit to make him a practical joker. He thinks it the drollest thing in the world to turn the house out windows, by frightening the maids and bunting the footman's shoes; to say nothing of throwing his foolish, fond mother into hysterics at the thought of a highwayman, and dragging her through a horse-pond. With him it is "aut-Cesar, aut nullus!"

"Peter to reign in hell that serve in heaven!"

and, knowing his disqualification for polished society, he would rather be the undisputed lord of the *Three Pigeons*, than play second fiddle in a fashionable drawing-room.

By one of those caprices in which popular players too often indulge, this character descended from Woodward to Quicke, who was then to humble a member of the *corps dramatique* to give himself a native theatrical nira. Quick, however, surprised his brethren and delighted the public; and he may date his popularity from his very original performance of Tony Lumpkin. Tony Lumpkin is a character that we occasionally meet with in real life. He is a spoilt child, an illiterate booby, with just sufficient wit to make him a practical joker. He thinks it the drollest thing in the world to turn the house out windows, by frightening the maids and bunting the footman's shoes; to say nothing of throwing his foolish, fond mother into hysterics at the thought of a highwayman, and dragging her through a horse-pond. With him it is "aut-Cesar, aut nullus!"

"Peter to reign in hell that serve in heaven!"

and, knowing his disqualification for polished society, he would rather be the undisputed lord of the *Three Pigeons*, than play second fiddle in a fashionable drawing-room.

By one of those caprices in which popular players too often indulge, this character descended from Woodward to Quicke, who was then to humble a member of the *corps dramatique* to give himself a native theatrical nira. Quick, however, surprised his brethren and delighted the public; and he may date his popularity from his very original performance of Tony Lumpkin. Tony Lumpkin is a character that we occasionally meet with in real life. He is a spoilt child, an illiterate booby, with just sufficient wit to make him a practical joker. He thinks it the drollest thing in the world to turn the house out windows, by frightening the maids and bunting the footman's shoes; to say nothing of throwing his foolish, fond mother into hysterics at the thought of a highwayman, and dragging her through a horse-pond. With him it is "aut-Cesar, aut nullus!"

"Peter to reign in hell that serve in heaven!"

and, knowing his disqualification for polished society, he would rather be the undisputed lord of the *Three Pigeons*, than play second fiddle in a fashionable drawing-room.

By one of those caprices in which popular players too often indulge, this character descended from Woodward to Quicke, who was then to humble a member of the *corps dramatique* to give himself a native theatrical nira. Quick, however, surprised his brethren and delighted the public; and he may date his popularity from his very original performance of Tony Lumpkin. Tony Lumpkin is a character that we occasionally meet with in real life.

The Hongkong Telegraph.



No. 519.

WEDNESDAY, SEPTEMBER 26, 1883.

SIX DOLLARS
PER QUARTER.

For Sale.

SHOOTING SEASON 1883-1884.

LANE, CRAWFORD & Co., HAVE RECEIVED THEIR ASSORTMENT OF SPORTMEN'S AMMUNITION AND SUNDRIES, comprising— SPORTING GUNS, in newest styles, in Cases Fitted. ELEY'S NEW METAL LINED and other CARTRIDGE CASES. WHITE, GREY, and GREASE PROOF WADS. CYLINDRICAL WIRE CARTRIDGE CASES. CHILLED and ORDINARY SHOT. PIGOU and WILKS' "ALLIANCE" GUN-POWER. Re-capping, Loading, Ramming and Turnover MACHINES. CARTRIDGE BAGS and BELTS. GAME BAGS. SHOOTING BOOTS. POWDER and SHOT MEASURES and FLASKS. DOG WHISTLES and WHIPS. REVOLVERS, by best English and American Makers. TINNED PROVISIONS for SHOOTING TRIPS.

LANE, CRAWFORD & Co.
Hongkong, 17th September, 1883. [540]

Insurances.

THE SOUTH BRITISH FIRE AND MARINE INSURANCE COMPANY, OF NEW-ZEALAND.

CAPITAL \$1,000,000
(ONE MILLION STERLING). UNLIMITED LIABILITY OF SHAREHOLDERS.

THE Undersigned, having been Appointed Agents for the above Company, are prepared to accept FIRE and MARINE Risks at Current Rates, allowing usual discounts.

RUSSELL & Co., Agents.
Hongkong, 1st September, 1883. [674]

GENERAL NOTICE.

THE ON TAI INSURANCE COMPANY, (LIMITED).

CAPITAL TAELS 600,000, EQUAL \$83,333.33.

RESERVE FUND \$70,858.37.

BOARD OF DIRECTORS.

LEE SING, Esq. LEE YAT LAU, Esq.
LO YOK MOON, Esq. CHU CHIK NUNG, Esq.

MANAGER—HO AMEI.

MARINE RISKS on GOODS, &c., taken at CURRENT RATES to all parts of the world.

HEAD OFFICE, 8 & 9, FRAYA WEST.
Hongkong, 1st September, 1883. [670]

THE Undersigned have been appointed AGENTS to the NEW YORK BOARD of UNDERWRITERS.

ARNHOLD, KARBERG & CO.
Hongkong, 15th June, 1883. [667]

RECORD of AMERICAN and FOREIGN SHIPPING.

Agents.

ARNHOLD, KARBERG & Co.
Hongkong, 13th June, 1883. [670]

NOTICE.

THE MAN ON INSURANCE COMPANY, LIMITED.

(CAPITAL SUBSCRIBED..... \$1,000,000.)

The above Company is prepared to accept MARINE RISKS at CURRENT RATES on Goods, &c. Policies granted to all Parts of the world payable at any of its Agencies.

WOO LIN YUEN,
Secretary.

HEAD OFFICE,
No. 2, QUEEN'S ROAD WEST.
Hongkong, 1st February, 1882. [666]

YANG TSZE INSURANCE
ASSOCIATION.

CAPITAL (Fully Paid-up)..... Ta. 420,000.00
PERMANENT RESERVE..... Ta. 370,000.00
SPECIAL RESERVE FUND..... Ta. 318,333.50

TOTAL CAPITAL and
ACCUMULATIONS, 31st March, 1883..... Ta. 668,333.50

DIRECTORS.—F. D. HITCH, Esq. Chairman.
C. LUCAS, Esq. W. M. MEYERICK, Esq.
A. J. M. INVERNESS, Esq. G. H. WHEELER, Esq.

HEAD OFFICE—SHANGHAI.
Messrs. RUSSELL & Co. Secretaries.

LONDON BRANCH.
Messrs. BARING BROTHERS & Co., Bankers.

RICHARD BLACKWELL, Esq., Agent,
& Co. Comptn. Etc.

Policies granted on Marine Risks to all parts of the world.

Subject to a charge of 12 per cent for interest on Shareholders' Capital, all the PROFITS of the UNDERWRITING Business are annually distributed among all Contributors of Business whether Shareholders or not in proportion to the premium paid by them.

RUSSELL & Co., Agents.

Hongkong, 1st May, 1883. [681]

INTIMATION.

SIGNOR ANTONIO CATTANEO, of the CONSERVATOIRE DE BERGAMO, and late of the ROYAL ITALIAN OPERA COMPANY, has the honor to inform the community that he has arrived to reside in Hongkong, and will give lessons in Music, Singing and the Piano-forte.

CHARGES STRICTLY MODERATE.
Address—Messrs. KELLY & WALSH,
Queen's Road.

Hongkong, 1st March, 1883. [683]

Auctions.

PUBLIC AUCTION OF VALUABLE PROPERTY IN QUEEN'S ROAD.

TO BE SOLD BY PUBLIC AUCTION
ON
MONDAY,

the 1st day of October, 1883, on the Premises,
at THREE P.M.

All that Piece or Parcel of GROUND registered
in the Land Office as Section B of Sub-
section one of Section D of MARINE LOT
No. 69, measuring on the North 16 feet
South 15 feet and 4 inches, on the East
40 feet and 8 inches, on the West 41 feet and 8
inches.

The Parcel of GROUND on the North measuring
15 feet 3 inches, South 15 feet 5 inches,
East 41 feet 8 inches, West 42 feet 8 inches,
Registered in the Land Office as the Remaining
Portion of Subsection one of Section D.
of MARINE LOT No. 69. The above
Pieces of Ground are held for 999 years
from 2nd March, 1846, on the above Pieces
of Ground are erected the 2 good Houses
known as No. 99 and 101, Queen's Road
West.

For Further Particulars and Conditions of
Sale, apply to
SHARP, TOLLER & JOHNSON,
Solicitors,
or to
J. M. GUEDES,
Auctioneer.

Hongkong, 24th September, 1883. [715]

Intimations.

NEW GOODS.

FOR THE AUTUMN SEASON.

[to] ROSE & CO.

HAVE JUST RECEIVED A LARGE AND CHOICE VARIETY
OF
LADIES' AND CHILDREN'S

FELT AND BEAVER HATS.

IN
THE LATEST STYLES AND NEWEST COLORS.

ALSO FLOWERS, FEATHERS, KID GLOVES, AND LADIES' AND CHILDREN'S

BOOTS AND SHOES.

CHILDREN'S SHOES FROM \$0.35 PER PAIR

LADIES' 1.00

ROSE & CO.,
31 AND 33, QUEEN'S ROAD.

Hongkong, 25th September, 1883. [716]

Amusements.

THEATRE ROYAL CITY HALL, HONGKONG.

UNDER THE PATRONAGE OF
H.E. MAJOR-GENERAL SARGENT, C.B.,
LIEUT.-COLONEL HOBSON, C.B.,
AND
OFFICERS OF THE BUFFS.

AUSTRIAN LADIES' BAND.

A GRAND CONCERT
WILL BE GIVEN ON
SATURDAY,

THE 29TH SEPTEMBER,
UNDER THE LEADERSHIP OF
MAESTRO IGNAZ POESCHL.

PRICES OF ADMISSION :
Dress Circle \$2.00
Stalls \$1.00
Back Seats \$0.50

Hongkong, 17th September, 1883. [705]

Shipping.

STEAMERS.

AUSTRO-HUNGARIAN LLOYD'S STEAM NAVIGATION COMPANY

STEAM FOR SINGAPORE, PENANG,
COLOMBO, BOMBAY, ADEN, SUEZ,
PORT SAID, AND TRIESTE.
(Taking Cargo at through rates to CALCUTTA,
PERSIAN GULF PORTS, ODESSA, and the
MEDITERRANEAN PORTS).

THE Company's Steamship
"PANDORA,"
Captain C. Sturli, will be despatched as above
TO-MORROW, the 27th instant, at NOON.

For further Particulars, apply to
MELCHERS & Co.,
Agents, Hongkong, 17th September, 1883. [705]

NOUVELLE COMPAGNIE MARSEILLAISE
DE NAVIGATION A VAPEUR.

THE Steamship

"EUROPE,"
Valadier, Commander, will sail on TUESDAY,
the 2nd October, for MARSEILLES,
VIA SAIGON, SINGAPORE, COLOMBO,
ADEN, and SUEZ; and with leave to call at
PENANG and TUTICORIN. In connection
with these Steamers the Company runs a Line
from MARSEILLES to HAVRE and LONDON,
leaving MARSEILLES after arrival of the
Steamer from CHINA.

The Company also runs Steamers regularly
from MARSEILLES to numerous Ports in the
MEDITERRANEAN and BLACK SEA, by
which through freight may be booked.

The Company has a Forwarding Agency at
Paris, 9, Rue de Rougemont, giving special
attention to Shippers.

Each Steamer carries a Surgeon and
Stewardess.

The Line is noted for its Cuisine and Beer
and Table Wines are included in the Passage
Money.

RETURN TICKETS are now granted by
the Steamers of this Line available for 6 or 12
months to be reckoned from the date of arrival
at Marseilles of the Steamer for which the
Ticket is issued to the date of re-embarkation
of the Holder of the Ticket.

Special rates are arranged for families.
For Freight or Passage, apply to
ADAMSON, BELL & Co., Agents.

Hongkong, 24th September, 1883. [669]

SAILING VESSELS.

FOR SAN FRANCISCO.

THE 3/3 L.I.I. American Ship

"ROBERT DIXON,"

Young, Master, will load here for the above
Port, and will have quick despatch.

For Freight, apply to
RUSSELL & Co.

Hongkong, 1st September, 1883. [676]

FOR NEW YORK.

THE 3/3 L.I.I. American Ship

"STILLMAN B. ALLEN,"

Eldridge, Master, will load here for the above
Port, and will have quick despatch.

For Freight, apply to
RUSSELL & Co.

Hongkong, 10th September, 1883. [695]

FOR NEW YORK.

THE 3/3 L.I.I. American Ship

"PAUL JONES,"

Gerrish, Master, will load here for the above
Port, and will have quick despatch.

For Freight, apply to
RUSSELL & Co.

Hongkong, 30th August, 1883. [666]

Mails.

U. S. MAIL LINE.

PACIFIC MAIL STEAMSHIP COMPANY

THROUGH TO NEW YORK VIA OVERLAND
RAILWAYS, AND TOUCHING
AT YOKOHAMA, AND SAN
FRANCISCO.

THE U. S. Mail Steamship

"CITY OF TOKIO,"

will be despatched for San Francisco, via Yokohama, with option of calling at Honolulu, on THURSDAY, the 27th instant, at THREE P.M.,
taking Passengers and Freight for Japan, the
United States, and Europe.

REGISTERED SHAREHOLDERS on the
3rd June, 1883, entitled to SHARES of
the New Issue are requested to pay the amount of
DOLLARS FIFTY (\$50) per Share to the HONG
KONG & SHANGHAI BANKING CORPORATION on
or before the 30th September, 1883, when a receipt
will be given to be afterwards exchanged for a
Share Scrip on presentation at the Office of the
Company. Calls unpaid at the above date will be
charged Interest at the rate of 7 per cent per
annum until further notice.

By Order,

LOUIS HAUSCHILD,
Secretary.

Hongkong, 5th September, 1883. [685]

CHINA FIRE INSURANCE COMPANY, LIMITED.

ADJUSTMENT OF BONUS FOR THE
YEAR 1882.

SHAREHOLDERS are hereby requested to
send in to this Office a List of their
Contributions of Premium for the year ended 31st
December last, in order that the proportion of
Profit for that year to be paid as Bonus to Con-
tributors may be arranged. Returns not sent in
before the 30th November next, will be made up by
the Company, and no subsequent claims or
allegations will be allowed.

By Order of the Directors,

JAS. B. COUGHTRIE,
Secretary.

Hongkong, 1st September, 1883. [673]

A CARD:

PRIVATE BOARD AND LODGING
can be obtained